



L'EXPOSITION
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PARIS, 1889

THE CHEFS-D'OEUVRE

EDITION DE LUXE

LIVRAISON SEVEN



FRENCH SECTION.]

THE ABBESS OF JOUARRE.

FROM THE PAINTING BY MME. A. ENAULT.

half-length portrait of M. Antonin Proust, the special commissioner of the fine arts who had so much to do with the collections for the Exposition and so distinguished himself in the affair of "The Angelus" at the famous Secrétan sale. The portrait gave, with a great air of reality, a gentlemanly-looking personage wearing a silk hat, with his blue eyes somewhat close together. Over him was the largest canvas of the collection, a very summary study of a nude woman, not in the least prepossessing, lying on a couch and attended by a negress and a black cat, but flat, cold in color, and defined by an outline everywhere.



ITALIAN SECTION.]
THE MESSENGER OF LOVE. FROM THE MARBLE BY E. CARONI.

This was the famous "Olympia," which has since been offered to the Louvre and not taken. To the right of these was the painting of a dead bull-fighter, all in black, and the well-known boy playing the fife, which has been seen in America. To the left hung the "Bon Bock," one of his earliest works, and the pretty "FEMME EN BLANC," reproduced by our wood-engraving. One of his largest canvases, a boatman and his fair companion, "En Bateau," was even admitted to the honors of the exterior gallery which ran around the second story of the great central dome of the Palais des Beaux-Arts.

The "Lady in White" seems to be a determined effort on the part of the painter to do something handsome and conventionally pleasing. As a specimen of his art, it is held in comparatively slight esteem by his admirers, and is certainly much less characteristic and individual in subject and treatment than his other works generally. But it possesses most of the superficial charms which his more characteristic works lack, a pleasing subject and a cheerful color, while the lack of modelling and the inattention to "planes" are much less disturbing. From "The Bon Bock," its neighbor, the difference is striking. This pretty young woman, with the slightly tilted nose, has a good complexion and a becoming costume, and is promenading herself in a very sunny scene. The greens of the surrounding foliage are very green, and the summer sky is dark blue without being opaque. Her dress is white, spotted with little sprigs of figures; her long gloves are yellow, and in her hat she has a red rose and some daisies. The outline which the painter—in common with Sir Frederick Leighton and other painters more timid than he—seemed to think necessary, disappears when viewed from a little distance, and the ensemble remains a warm and decorative piece of color. If all of the painter's paintings had been of the quality of this one, it is evident that he would have had many less of both friends and detractors, and would have had less fame in the world as the upsetter of academical conventions. The picture is from the collection of M. Antonin Proust, and its specific title is "Le Printemps—Jeanne."

MAIGNAN and DAGNAN-BOUVERET have already been referred to. The former's "LAST MOMENTS OF CHLODOBERT" is founded on the story related by Gregory of Tours. The two sons of the Merovingian king, Chilpéric, fell sick, and their mother, Frédégonde, "touched by tardy repentance," persuaded the king to cast into the fire the oppressive tax-lists which had been prepared and to send to stay the levy of the imposts. "And afterwards their youngest child died, worn out with lingering illness. Overwhelmed with grief, they bore him from their house at Braine to Paris, and had him buried in the basilica of St. Denis. As for Chlodobert, they placed him on a litter, carried him to the basilica of St. Médard at Soissons, and, laying him before the tomb of the saint, offered vows for his recovery; but in the middle of the night, enfeebled and exhausted, he gave up the ghost. They buried him in the basilicas of the holy martyrs, Crispin and Crispinian. Then King Chilpéric showed great largess to the churches and the monasteries and the poor." The painting belongs to the "Cercle artistique et littéraire" of Paris, and first appeared in the Salon of 1880.

At this same Salon appeared also AIMÉ MOROT'S "GOOD SAMARITAN" and MAURICE BOMPARD'S "MODEL'S REPOSE." The former may be said to have been the first truly distinguished work of this brilliant and enterprising painter, his large canvas of the year before, "Episode de la bataille d'Eaux-Sextiennes," being no longer remembered. It was objected by some of the supercritical that the painter had seen in the touching Scriptural story only an opportunity for painting two "academies," but these anatomical studies were of such supreme technical excellence, the situation was so well conveyed by their action, that the work is still considered one of his very best, notwithstanding the triumphant bull-fights and cavalry charges that have since issued from his studio. The latest and biggest of these cavalry combats, the "8th and 9th Cuirassiers at Reischoffen," was awarded the Grand Prix at the Exposition. The "Bon Samaritain" came from the Secrétan collection.

M. Bompard did not take the trouble to go so far afield to find an excuse for his good painting; he did not even go out of his atelier. The curve of the model's pretty back, as she took her rest between poses, furnished him with a theme, and the ordinary impedimenta of the workroom, the music on the piano, the scattered draperies, the abandoned slippers, completed his composition for him. Another of these painters of the things around him is M. DANTAN, and as there are sculptor's studios in the family, and as he has had great success in rendering the blanched aspect of things that there obtain, he





FRENCH SECTION.]
AT THE GOAL. FROM THE BRONZE GROUP BY ALFRED BOUCHER.

has gone back to these studies more than once. His father and his uncle were both statuarys of repute, and the painter's most celebrated picture, now in the Luxembourg, appeared in this same Salon of 1880, and represented his father, in his workshop, engaged in the restoration of one of his own bas-reliefs, the "Drunkenness of Silenus." His work, of which we give an illustration, the "MOULAGE SUR NATURE," Salon of 1887, is concerned with a much less artistic occupation, the taking of the cast of a leg and foot from life, but contrives by various skilful devices—the blue and yellow note in the pottery just behind the hip of the woman, the reddish earthenware bowl on the stool in the foreground, the large cream-colored vase in the centre—to build up a color composition which shall harmonize the warm flesh tones of the principal subject and the general surrounding chalkiness. So well is this done, indeed, that the painting was awarded no less than a medal of gold by the discriminating Exposition jury.

But our space will not permit us to linger so long in these entertaining French galleries and we must go look up some of the foreign works, first stopping a moment before the charming, mellow, russet, "AUTUMN EVENING—PARK OF SANSAC," from the same Salon of 1887, painted by M. ARMAND CHARNAY, pupil of Pils and Feytaud.

EVEN among the foreign painters, however, it is difficult to get away altogether from the influences of the French school. Here is EUGENE BURNAND, for instance, Swiss—who sent one of the biggest and handsomest of cattle pieces, the fine "BULL IN THE ALPS"—who was a pupil of MM. Menn and Gérôme and has a Paris address as well as one in his native town of Moudon. He has received two third-class medals at the Salons, one in 1882 for engraving, and one in 1883 for painting. His Alpine "Taureau" appeared to be nearly of the size of life in the small gallery in which it was hung; the animal's red and white hide was relieved against the distant blue mountains and the complementary colors were furnished by the sunny, light yellowish green herbage under him. The painting belongs to the Museum of Lausanne. The Spanish painter, HIDALGO (FÉLIX-RESURRECCION), though born in the Philippine Islands, like Luna, also lives in Paris and has imbibed French methods. His immense canvas, of which we give a sketch, illustrates, with some variations, a scene from DANTE'S INFERNO and furnishes a lively contrast with that "desire to paint from actual objects, rather than from imagination, which has always been a prominent characteristic of the Spanish artists of all periods,"—according to a recent historian of that school. In this gigantic scene, in which the figures are of the size of life and lit by lurid and rosy

lights, we see the condemned souls suddenly wafted out of Charon's boat and drifting away into the Stygian gloom. Among the numerous important Spanish canvases treating of battle or death, this was one of the most striking. And M. JEAN VAN BEERS, Belgian, who furnished a number of small but remarkable pictures, lives in Paris, like the others, and may be said to be "Parisian" in a somewhat offensive sense. At least his sitters may, they being given, generally, to a certain loudness and smartness of feminine apparel and to considerable freedom of attitude and boldness of regard. The pensive, gentle-looking maid in the little "EVENING" of our illustration, is quite an exception among them. The painter's various experiences are well known,—his "atelier" in which his canvases were finished by pupils and apprentices, the painting which was defaced as it hung in an exhibition to discover the photograph beneath it, the various litigations in which he has been involved on these accounts, etc., etc. His exhibit in the Belgian gallery in the Exposition included some fourteen canvases, among them the famous "Sirène."



FRENCH SECTION]

GALLIA. CARVED BY EMILE SOLDI.

ONE of the newest of the popular names in the English school of painters is that of SOLOMON JOSEPH SOLOMON, a young man who wisely supplemented his studies at the Royal Academy by a year's training under Cabanel. His first important work was a very original "Cassandra," which appeared at the Academy exhibition of 1886. In this upright panel, "a chromatic achievement whose key-note is flesh-color and white," the indignant spectator sees the beautiful daughter of Priam shouldered bodily by the Locrian Ajax, and carried away like a parcel from the base of the statue of Pallas to which her white arms cling feebly. The sense of motion and irresistible strength in the ravisher is supplemented by a certain heroic style and distinction which lifts the composition to the level of a very good work of art, and which is sufficiently rare among figure painters of the present day. Unfortunately, there was not very much of this distinction in the painter's exhibit at the Exposition, and there was more of it in his "Niobe," which appeared at the Salon, and which dates from the Royal Academy of 1888. In the latter, another upright composition, the distressed mother stands on the steps of the temple while her unhappy children cling to her and fall dead around her. The "SAMSON," at the Exposition, was the painter's contribution to the Academy of 1887, and was considered to be one of the three epoch-marking pictures of the exhibition, the other two being Mr. Sargent's "Carnation, Lily, Lily, Rose," and Mr. John

THE TWO SISTERS

FROM THE PAINTING BY

G. GIRON



Collier's "Incantation." The former was purchased by the trustees of the Chantrey Fund, for the South Kensington Gallery, and the "Samson," by Mr. James Harrison, who presented it to the Liverpool Corporation collection. In the Academy Exhibition, however, it was so badly hung that it could only be seen to advantage from a post behind a marble bull by Mr. Boehm, in the central hall.

The painter's intent here is, evidently, to give the sense of tremendous force in motion, and there is something undeniably fine in the omnipotent forward surge of the shorn hero carrying all his captors with him like chips, but the prominent figure of the Philistine at his left is very awkward and not overly well drawn, and Delilah, who should be very fine indeed, is rather inefficient as she shrinks into her corner. In color the picture is warm, dark and harmonious. At the Royal Academy of 1889 Mr. Solomon returned to his narrow, upright compositions, and his picture gave a new version of an old theme, "Sacred and Profane Love." In the upper part of the field an angel shelters with his very large wings a young mother stooping over her babe, and a young man at her feet who, indeed, seems to be regarding rather wistfully the "profane" lovers below him, who are reclining on the very verge of the precipice in considerable risk of going over it. In a corner, little Cupid, indifferent to everything, is asleep on a bed of red roses. The upper part of this composition is pervaded by temperate gray tones, while the flesh of the lovers below and their yellow and orange draperies are brilliant in color. A certain discrepancy between the top and the bottom is thus established—according to the moralities.

THE quality of the modern Italian sculpture is so well known, and was so abundantly illustrated in the Exposition galleries, that it may be well to quote the apology of a modern writer for this peculiar national art. "The decadence of sculpture as high art," he says, "has been largely promoted by the debased taste of foreigners, who are captivated by the cheapness and dexterity with which Italian artisans can copy any trivial object, or the ready invention of artists in rendering in marble or metal pantomime the silliest, commonest, or most complicated human action, partly perhaps by delight in the comical, grotesque and superficial, and, with Americans, their instinctive preference of form to color, which is the right beginning but wrong ending of taste. All this, and the current senseless prejudice against the old masters of painting, have caused to flourish commercially in Italy a school of picture-statuary, or sculpture gone mad, which is the delight of eye of the uncultivated multitude, disposed to enjoy it as they would the feats and jests of the circus, or the action of low comedy." Every variety of this misplaced dexterity was to be seen in the Italian galleries of the Champ de Mars, not only in the fine arts rooms but among the commercial exhibits. As a specimen of one of the very best of these works—in which there really is some artistic idea—we give an illustration of a figure that appeared in one of the exhibits not strictly belonging to the *Belle-Arti*, the "MESSENGER OF LOVE," by Professor EMMANUELE CORONI. The drapery and the coiffure of this young maid, sending away the carrier pigeon with her message tied to his neck, were wrought with extraordinary care and finish, pattern, fringe, texture and all. The sculptor lives in Florence, but was born in Switzerland, and at the Philadelphia Centennial he was represented by six works, one of which, "Youth as a Butterfly," is now in the Corcoran Gallery, Washington.

A much more genuine work of art is the great group of the fighting gladiators, by EUGENIO MACCAGNANI, of Rome, which was set up in plaster in one of the outer galleries of the Palais des Beaux-Arts. The heavy-armed Mirmillo is here getting much the worst of the duel, and the net-thrower, the Retiarius, presses him down with one knee and straightens his trident over him to finish him. On the pedestal of the marble from which this cast was made was engraved the victor's boast: "*Non te peto. Piscem peto. Quid me fugis Galle?*" "I seek not thee; the Fish I seek; why fliest thou from me Gallus?" The *piscem* refers to the fish, called *mormyr*, which the Mirmillo carries on his helmet. At the Exposition of Turin, in 1880, this work was awarded the prize of the four premiums for the best group in statuary

exposed; and the sculptor also carried off one of the two premiums for the best busts in marble, with his head of "Aspasia."

A very good example of the art of doing well that in which the Italians fail, as Mr. Brownell has pointed out in one of his clever papers upon the modern French sculptors, is the famous HARLEQUIN of RENÉ DE SAINT-MARCEAUX. "More than any of his rivals," he says, "M. Saint-Marceaux possesses the charm of unexpectedness. He is not perhaps to be called an original genius, and his work will probably leave French sculpture very nearly where it found it. Indeed one readily perceives that he is not free from the trammels of contemporary convention. But how easily he wears them, and if no 'severe pains and birth-throes' accompany the evolution of his conceptions, how graceful these conceptions are! They are perhaps of the Canova family; the 'Harlequin,' for instance, which has had such a prodigious success, is essentially Milanese sculpture; essentially even the 'Genius Guarding the Secret of the Tomb' is a fantastic rather than an original work. But how the manner, the treatment, triumphs over the Canova insipidity! It is not only Milanese sculpture better done, the execution beautifully sapient and truthful instead of cheaply imitative, the idea broadly enforced by the details instead of frittered away among them; it is Milanese sculpture essentially elevated and dignified. Loosely speaking, the mere *article de vertu* becomes a true work of art. And this transformation, or rather this development of a germ of not too great intrinsic importance, is brought about in the work of Saint-Marceaux by the presence of an element utterly foreign to the Canova sculpture and its succession—the element of character. If to the clever workmanship of the Italians he merely opposed workmanship of a superior kind as well as quality—thoroughly artistic workmanship, that is to say—his sculpture would be far less interesting than it is.



FRENCH SECTION |

THE HARLEQUIN. FROM THE SCULPTURE BY RENÉ DE SAINT-MARCEAUX.

READING THE SCORE

FROM THE PAINTING BY

A. AUBLET



He does indeed noticeably do this; there is a felicity entirely delightful, almost magical, in every detail of his work. But when one compares it with the sculpture of M. Dubois, it is not of this that one thinks so much as of a certain individual character with which M. Saint-Marceaux always contrives to endue it." The "Harlequin" first appeared in plaster in the Salon of 1880, and in marble in that of 1884. In the Exposition it was represented by a bronze, the property of M. Delhaynin. The "Genius of the Tomb" is in marble in the Luxembourg, and dates from the Salon of 1879.

M. ALFRED BOUCHER is somewhat less widely known, but has had his fair share of official honors, having received a medal of the third class in 1874, one of the second in 1878, the Prix du Salon in



FRENCH SECTION.]

LA RÉPUBLIQUE FRANÇAISE. FROM THE PLASTER BUST BY JEAN GAUTHERIN.

1881, a first-class medal in 1886, and the ribbon of the Legion of Honor in 1887. Of his four works in the Exposition, three were the property of the Minister of Public Instruction and of the Fine Arts, one of them being the "Au But," "At the Goal," of our illustration. This was set up in bronze outside the Palais des Beaux-Arts, and is one of those triumphs over the technical difficulties of art that can only proceed from the training of a first-class academic school. The group first appeared, in plaster, in the Salon of 1886.

M. EMILE SOLDI's very handsome medallion, in high relief, "GALLIA," has appeared in various materials at different times. In the Exposition it was in marble, in which form it was exhibited at the

Salon of 1888, but it was first seen at that of 1873 in plaster, and again at that of 1878 in bronze, in which metal it was for a while in the Luxembourg galleries. It has also been executed by the versatile artist as a cameo of price, the mounting being in gold; the ægis engraved in the black of the stone, the scales being somewhat more clear in color; the serpents and the raised border, bluish in tint; the head cut in the white of the stone; the hair, black, and the casque, red.

Another personification of the nation, handsome and dignified, was the bust of "LA RÉPUBLIQUE FRANÇAISE," by JEAN GAUTHERIN, which was first exhibited, in plaster, in the Salon of 1879—along with a good many others, but which appeared in the Exposition in marble. The type is that of the serious young virgin, not too classical, which the artists generally select for these personifications, and this particular example was somewhat criticised at her first appearance as presenting scarcely sufficient resoluteness of expression to the world. However, she is serene and dignified, which are high virtues in both nations and busts.

The graceful little figure in relief by L. OSCAR ROTY, called "PITTURA," is a good example of the decorative work of the modern French school of sculpture, as its author is a good example of the importance which is attached to this branch of the art in his own country and of the awards which await those who excel in it. He has won his fame almost entirely by his works in relief, and at the Exposition he was represented only by medals, medallions and *plaquettes*, one of them being the large medallion in the centre of the arabesque ornaments decorating the entrance, from the garden, to the Palais des Beaux-Arts of the Champ de Mars. And yet he was Prix de Rome, has received all the medals, is officer of the Legion of Honor and Member of the Institute. In fact, his talent is of the peculiarly light, graceful and imaginative quality in which the French decorators are apt to excel, which they call "*poétique*" themselves, and which comes near to deserving the honors of that much-abused word.

As to examples of sculpture in religious art—in which the school can scarcely be said to abound, one of the few very best is DELAFLANCHÉ'S "VIRGIN," originally executed in hard stone for the church of St. Joseph, Paris. The plaster appeared in the Salon of 1876, but the Exposition statue, which was in marble, at that of 1878. This statue belongs to the Museum of Montpellier. The sculptor's breadth of treatment is here combined with a mildness of type and a loftiness of conception that comes as near to devoutness of spirit as the modern workman probably can. It is in works like HECTOR LEMAIRE'S "SAMSON BETRAYED BY DELILAH" and JOSEPH-LOUIS ENDERLIN'S "MARBLE-PLAYER," that he is more at home,—where heavenly-mindedness is not called for, but only an abounding skill in his art. The "Samson," however, though it won the Prix du Salon in 1878, has been criticised as being somewhat confused in its lines and as not giving the Philistine temptress all the facial charm to which she is probably entitled. The supple young marble-player is also a prize winner, having captured the *Prix de Florence*, founded by *L'Art*, in 1880. The sculptor was born in Switzerland of French parents, and has received a couple of medals. His statue appeared in plaster in the Salon of 1880, and the marble of the Exposition is the official property of the Minister of Public Instruction and of the Fine Arts.

LUMINAIS received the gold medal for his "Un Possédé," but his two other paintings are much better known and are more representative works. Of these the "Flight of King Gradlon" has been given in a photogravure, and the "ÉNERVÉS DE JUMIEGES" is reproduced in a wood-cut. The first two are from the Salon of 1884, the last from that of 1880, and the "Gradlon" belongs to the Museum of Quimper. The "Cripples of Jumièges" in fact is a familiar picture from its many reproductions; the story is, briefly, that the two sons of Clovis II. revolted against him, were defeated, taken prisoner, hamstrung, and set adrift on the Seine to float or drown as chance might direct. But they were rescued by the monks of Jumièges. The painter's sombre, rich color is here made to express stillness and





FRENCH SECTION.]

GRIMACES AND MISERY.

FROM THE PAINTING BY F. PELEZ.

hopelessness;—not even to express desolation will he tone down his palette. The water which swirls round the slowly moving barge is of a pale, yellowish gray, the cushions, yellowish brown, the bed, pale green and the blankets, white with colored borders. The high notes are given with the brass lantern and the red and pink roses; the sky is dull and gray and there is a streak of light on the distant water. The shore is a stretch of sandy waste. For a contrast of painters' methods, and for a specimen of modern tragedy which is not so picturesque, we may take the "AFTER THE DUEL" of a young Lyons painter, NICOLAS SICARD, which received a medal of bronze. Here everything is gray and black, excepting a few red leaves,—the day is misty, the road light gray, the horses gray, the highest note is the white shirt of the wounded man, and the figures, pretty black. The situation is perfectly explained, and the cause of this unlucky meeting is judiciously withheld.

In these rapid notes it is impossible to observe any decorous and plausible sequence, such as the



FRENCH SECTION.]

PITTURA. RELIEF BY OSCAR ROTY.

laws of good literature might suggest,—the works of art to be noticed are too numerous and the time the reader has to devote to each much too brief. It is a good deal here as it was in the actual galleries of the Exposition, subjects, masters and schools jumbled together with only a faint regard for logical or chronological order. For that wise and well-regulated consideration of the art of painting which begins with Apollodorus and ends with Aimé Morot it will be necessary to take another time and place. For the present, variety is as convenient as order, and before we look at a few landscapes we will stop a moment for MME. VIGÉE-LEBRUN,—one of the very few ladies who get into the "Dictionaries of Painters." "*Doux génie féminin*," says M. Maurice Hamel in the official publication on the Exposition, "generous and limpid soul, she has, as if without taking thought about it, reflected the moral image of an epoch and the color of the sentiment. Without pretension, without any silly tenderness, she reveals to us that which is expressed by the white fichus modestly crossed on the bosoms, the slender waists,

the romantic pastorals of the times: she is aware that the candor of the cambric is only a symbol of the purity of the souls and that, weary of etiquette, one wishes to forget the queen or the duchess to see only the woman and the mother. The PORTRAIT OF THE MARQUISE DE JAUCOURT is an exquisite work, and it is an intimate page of history. To contemplate this frank and youthful regard in which reverie prolongs the reading, this easy grace, this suppleness manifest even in repose, one can divine that which has survived from the pride of former times in the *mode pastorale* of the day. A perfume of delicacy and of loyalty subsists imperishable in this crystalline painting, and Mme. Lebrun, who early joined the *émigrés*, preserved to the end her soft refugee speech."

In these galleries of Centennial Art hung five landscapes by that HUBERT ROBERT, almost unknown in this country, who combined the old and the new methods of the landscape painting of his time (1733-1808). The "classic ruins" had not yet disappeared, abandoned temples, statues, colonnades and obelisks—excellent things in moderation—were still the vogue for the painters of "natural pictures." The "MONUMENTS AND RUINS," of our illustration, is a very good example. DE LA BERGE, represented in the Exposition by one painting, a "LANDSCAPE," came later, being born the year before Robert died, but he lived only for thirty-five years and sometimes fell too much into detail. Of COROT there were no less than forty-four examples, more than of any other artist, and his best work, in all its phases, was represented. The painting reproduced in the wood-cut is a "PAYSAGE D'ARTOIS," and was from the collection of M. Tabourier. To come down to the moderns, the "NOVEMBER" of RAPIN was awarded a gold medal, and was a large and most dignified rendering of the most sombre month of the year. The particular locality for his scene was given by the artist as Digulleville in the department of the Manche, on the English Channel. And, to take a look at a lady's landscape, here is one of MME. NATHANIEL DE ROTHSCHILD's pretty water-colors, the "LAGOON—VENICE," painted, as her pictures generally are, simply and directly, without affectation or pretension and with a great deal of truthfulness and natural charm.



INTO the towns we can return from the fields, and the typogravure of M. PELEZ's "GRIMACES ET MISÈRE" will furnish a good contrast. For a description we cannot do better than quote the appreciative study of this work by M. Gabriel Séailles in his notice of the Salon of 1888. "M. F. Pelez has made himself the painter of the miserable. He knows them, he loves them, and he speaks of them without surprise and without emphasis. His poor folk have the unconscious resignation which comes from habitude and from necessity. There may be discerned in them something like an animal stoicism, an instinctive tenacity, they wish to live. Over these dramas of the garret and the street, as well as over the antique tragedies, hovers the figure of Destiny. M. Pelez exposes this year a show; it was scarcely worth while to call it 'Grimaces and Misery.' The danger of this composition lay in presenting side by side a number of figures without any connection between them. The canvas, much longer than it is high, has the appearance of a frieze divided into a triptych which separates the groups and subordinates the least important. The picture has a centre, the platform where, in the cessation of the charivari of the drums and the brasses, the dunce and the clown proclaim the show. It is here that the attention of the spectator is first arrested.

"Against a curtain of a lively red color is relieved the white linen costume of the clown, who, with his face whitened and his hands in the pockets of his immense pantaloons, makes his grimacing and noisy appeal to the crowd. Beside him, the *pitre*, a large white fluted collar over his reddish-brown riding-coat—Géronte and Gribouille—twiddles his thumbs with an idiotic air of contentment. The clown and the dunce, Heraclitus and Democritus, Jean who weeps and Jean who laughs, the eternal antithesis.

MANDA LAMÉTRIE, THE FARMER'S WIFE

FROM THE PAINTING BY

A. ROLL





FRENCH SECTION.]

FLEUR DU SOMMEIL.

FROM THE PAINTING BY A. CESBRON.



FRENCH SECTION.]
SAMSON AND DELILAH. FROM THE PLASTER GROUP BY HECTOR LEMAIRE.

At the feet of the clown is seated a dwarf, with a fool's cap on his head, a blue vest and his reddish breeches stuck inside his black and red striped stockings. This dwarf is executed with a masterly hand. His little gimlet legs hanging, his body short and thick, his left hand proudly planted on his thigh, his hair frizzled, the points of his moustache twisted upward, this dandy of the exterior boulevards surveys us from above, pushing his lower lip out with a disdainful expression. Velasquez never encountered at the court of Philip IV. this beauish and rakish dwarf. To the left of this central panel, separated from it by the great brass drum, is the whole family; in an angle, partly concealed, the mother, her face lined with cruel wrinkles underneath the paint; then on the scaffold, ranged in line according to their heights, the four children. The orchestra occupies the panel to the right; three little old men, in greasy coats, ragged pantaloons and worn-down foot-gear. Wrecks of various destinies, they have all stranded here. The clarinet with a shaven face under a black cap closes his eyes with the calm and stupefied air of the old and blind; the trombone has the phiz of a drunkard who finds life and gayety at the bottom of a bottle of blue wine; the ophicleide, lean and with his brushy hair issuing from under his flat hat, stares with a fixed eye, without seeing and as if in the stupor of a vague nightmare.

"In this picture, there is nothing that partakes of caricature. M. Pelez does not deride that which he does. He treats a mountebank with as much respect as a hero or a god. The subjects are sufficiently eloquent to permit him to say them truthfully. He does not declaim; his language is plain, even scrupulously precise. Without his thinking of it, from his work, as from the modern Russian romances, there issues a religious sentiment, the immense pity of human sorrow."

This painter, a pupil of Cabanel and Barrias, made his début in 1876 with an "Adam and Eve," which secured him a third-class medal, and two years later he carried off a second-class one with a "Death of the Emperor Commodus," but as soon as he was *Hors Concours* he changed his subjects entirely and at the Exposition his five pictures all treated of scenes of modern life, four of them of the life of

the poor. His correctness of design is supplemented by a certain strength of color—in the “Grimaces et Misère” the high note is furnished by the very lively red of the emblazoned frog on the clown’s white suit, and the semi-circular *affiche* at the bottom of the staging sparkles in pure yellow, red and blue. The reds of the curtain, the frog and the dwarf are contrasted with the brass of the drum and with the yellow of the tunic of the oldest girl. The next two are in black and the small weeper at the end in red also, and the grayish background sets off all these positive colors. The painter was awarded a silver medal by the Exposition jury.

A medal of silver was also given to the very different work by ACHILLE CEBRON, “FLEUR DU SOMMEIL,” from the Salon of 1886 and in the official collection of the Minister of Public Instruction and of the Fine Arts. No concern with the requirements of daily bread-winning and no keenness of observation in the streets would have enabled an artist to have depicted this graceful dream, this floating, sleeping figure that rises like an emanation from the bed of poppies. The typogravure, though only in two tints, suggests very well the tone of the admirably drowsy painting, and, in the original, the effect of the color was greatly enhanced by the broad border of very dark blue in the frame. The artist was born at Oran in Algiers, was a pupil of Bonnat and Cormon, and has received two medals.

M. EHLMANN’S big decorative composition, “THE LETTERS, THE ARTS AND THE SCIENCES OF ANTIQUITY,” hung in one of the galleries of paintings and was repeated in Gobelin tapestry, the size of the original but much stronger in color, under the central dome, opposite the reproduction of Mazerolle’s “Filleule des Fées.” Neither of these works represented the best of their respective authors, the latter was possibly more respected by the public and the former by the artists. Ehrmann’s painting was considerably scattered both in composition and color, the three sections of his long composition were scarcely united by any arrangement of design or light and shade. His architecture was, naturally, better than his rival’s,—the semi-circular portico might well be accepted for one of those in which the ancient philosophers were wont to promenade and meditate. But “he has not the sense of color,” says M. Fernand Calmettes, “still less that of light; the *pastiche Renaissance*, of which he has made a specialty, furnishes him with certain resources of style, and he employs, to make them valid, all the rigor of his grave and patient temperament. We should be in the wrong to ask more of him.”



LACE has been given among the photogravure plates to one of the typical strong and faithful studies of the rocky landscapes of their own country by the Norwegian painters which have become one of the features of the Paris Salons in recent times. To such a degree of veracity have these Northern artists attained in their works that the Parisian critics have occasionally complained that the “deceiving of the eye” was pushed too far, and that the picture was too much like nature to be comfortable. This present painter, CHRISTIAN SKREDSVIG, who lives near Christiania, has simplified his landscape to the point of making a composition of it, and it still remains the important thing in his picture, the human element in the boat being chiefly valuable for the red note furnished by the accordeon. The great effect of the painting, and one impossible to reproduce in a plate in black and white, is the tremendously deep and blue water of the lake which fills the canvas from side to side like a veritable flood. The work belongs to the Danish government; the title is “SAINT JOHN’S EVE IN NORWAY.” Of the artist’s two other landscapes in the Exposition, one is the property of the French government and the other, of King Oscar II., and he was *Hors Concours*, being a member of the jury.

